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Received Sept. 30, 1882.

NO. 1.]

CHORAL HARMONY :

BEING A SELECTION OF THE MOST APPROVED

ANTHEMS, CHORUSES, AND OTHER PIECES

OF

Sacred Music ;

Suitable for Singing Societies, Concerts, and various Public Occasions.

THE VOCAL PARTS IN SCORE : THE INSTRUMENTAL ACCOMPANIMENT ADAPTED TO THE ORGAN.

BY THE BOSTON HANDEL AND HAYDN SOCIETY.

EDITED BY LOWELL MASON, MEMBER OF THE SOCIETY.

Boston :

PUBLISHED BY RICHARDSON & LORD, 133 WASHINGTON STREET.

J. H. A. FROST, PRINTER.
1828.

DISTRICT OF MASSACHUSETTS—*to wit:*

District Clerk's Office.

BE IT REMEMBERED, That on the seventeenth day of January, A. D. 1828, in the fifty-second year of the Independence of the United States of America, JOSEPH LEWIS, Secretary of the Handel and Haydn Society, of the said District, has deposited in this Office the title of a Book, the right whereof he claims as proprietor, in the words following, *to wit* :

“ Choral Harmony : being a selection of the most approved Anthems, Chorusses, and other Pieces of Sacred Music ; suitable for Singing Societies, Concerts, and various Public Occasions. The vocal parts in score : the instrumental accompaniment adapted to the organ. By the Boston Handel and Haydn Society. Edited by Lowell Mason, Member of the same.

In conformity to the Act of the Congress of the United States, entitled, “ An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts and Books, to the Authors and Proprietors of such Copies, during the times therein mentioned ;” and also to an Act entitled “ An Act supplementary to an Act, entitled, An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts and Books to the Authors and Proprietors of such Copies during the times therein mentioned ; and extending the benefits thereof to the arts of designing, engraving and etching historical and other prints.”

JOHN W. DAVIS,
Clerk of the District of Massachusetts.

CHORAL HARMONY.

B. 36.
317.426
Sept. 30/82

MOTETT.

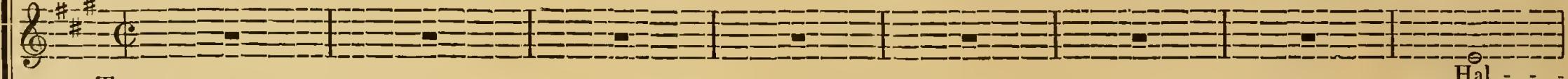
"Methinks I hear the full celestial choir."

Dr. Crotch.

TREBLE. *Moderato.*

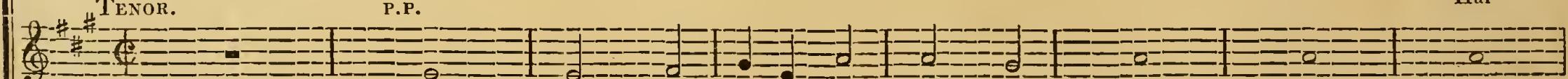


ALTO.



TENOR.

P.P.

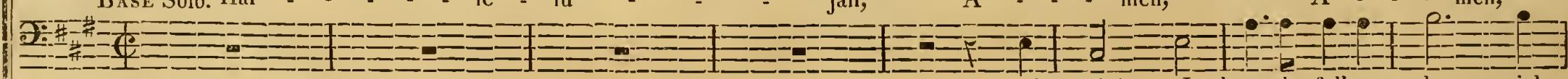


BASE. P.P.

Hal



BASE Solo. Hal



ACCOMPANYMENT. P.P.



P. P.

Hal - - - - - le lu jah, - - - A - men, - - -

- - -

le - lu - - - - - jah, A - - men.

lu

Hal - - - le - lu - jah, - - - A - men.

Hal

Me - thinks I hear the full ce -

Me - thinks I hear the full ce

Hilf uns zu deinem Leid zu kommen und zu jähren.

Hal - a - le - la - a - a -

- 10 -

• [View Details](#) [Edit](#) [Delete](#) [Print](#) [Email](#)

choir,

2

P.

P. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

P.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

aw - ful aw - ful An - themes raise, now chanting clear, now chanting clear, chanting

P.

lu - jah, Hal - le - lu - jah, Hal - - - le - - - lu - - jah, DIM.

lu - jah, Hal - - - le - - - lu - - jah, DIM.

lu - jah, Hal - le - lu - jah, Hal - - - le - - - lu - - jah, DIM.

Hal - le - lu - jah, Hal - - - le - - - lu - - jah, DIM.

clear, now chanting clear, And now they all conspire, - - And now - - - they all con -

F.

lu - jah, Hal - - - le - - - lu - - jah, DIM.

Hal - le - lu - jah, Halle - lu - jah, Hal - le - lu - jah, - - - - -
 Hal - - - - - le - - - - - lu - - - - - jah, - - - - - Hal - - - - - le -
 - - - - - lu - - - - - jah, A - - - - - men. Hal - - - - - le - - - - - lu - - - - - jah, - - - - -
 - - - - - lu - - - - - jah, A - - - - - men.
 all con - spire, And now they all con - spire to swell the lofty lof - ty
 {
 Hal - le - lu - jah, Halle - lu - jah, Halle - lu - jah, A - - - - - men. A - - - - - men.
 - - - - - lu - - - - - jah, Amen. Hal - - - - - le - - - - - lu - - - - - jah, A - - - - - men.
 Hal - - - - - lu - - - - - jah, Hal - - - - - le - - - - - lu - - - - - jah, Halle - lu
 Hal - le - lu - jah, Halle - lu - jah, Halle - lu - jah, A - - - - - men.
 hymn from praise to praise, to swell the lof - ty hymn from praise to praise.
 {
 2

A - - - men. Hal - le - lu - jah, Amen, Halle - lu - jah, Halle - lu -
 Hal - le - lu - jah, Halle - lu - jah, Hal - - - le - - - lu -
 jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - - - le - - - lu -
 Hal - - - le - - - lu - - - jah, Hal - -
 to swell the lof - - - ty hymn, to
 - jah, Hal - le - - - lu - - jah, Hal - le - lu - jah, Hal - le - lu - jah,
 - jah, Hal - le - - - lu - - jah, Hal - le - lu - jah, Hal - le - lu -
 - jah, A - - - men. Hal - le - lu - jah, Hal - le - lu - jah,
 - le - - - lu - - - jah, Hal - le - lu - jah, Hal - le - lu -
 swell the lof - - - ty hymn, to swell the lof - - - ty hymn, to swell the

Hal - le - lu - jah, Hal - le - lu - jah, Halle - lu - jah, Hal - le - lu - jah, Hal - le - lu -

- - jah, Hal - le - lu - - jah, A - - - men. Hal - le - lu - jah,

Hal - le - lu - jah, Hal - le - lu - jah, Halle - lu - jah, Halle - lu - jah, Hal - le - lu -

- - jah, Hal - le - lu - - jah, Hal - le - lu - jah,

lof - - ty lof - - ty hymn - - - - - from praise - - - - - to

jah, Hal - le - lu - - jah, A - men, A - - - men.

Hal - le - lu - jah, A - men, A - - - men.

jah, Hal - le - lu - jah, A - - - men.

Hal - le - lu - jah, Hal - le - lu - jah, A - - - - - men.

praise, - - - - - from praise - - - - - from praise - - - to praise.

ANDANTE.

Sheet music for "In Judah is God known." The music is in common time, key of G major. It consists of two systems of music, each with four staves. The voices are: Treble, Alto, Bass, and Tenor. The lyrics are: "In Judah is God known, his name is great in Is - ra - el. In Judah is God known, his name is great in Is - ra - el. In Judah is God known, his name is great in Is - ra - el. In Judah is God known, his name is great in Is - ra - el. In Judah is God known, His name is great in Is - ra - el, is Judah is God known, His name is great in Is - ra - el, is Judah is God known, His name is great in Is - ra - el, His name is Judah is God known, His name is great in Is - ra - el, His name is". The music includes dynamic markings such as *p.*, *ff.*, and *F.*

great, is great, His name is great in Is - ra - el, is great,
 great, is great, His name is great in Is - ra - el, is great,
 great, his name is great, His name is great in Is - ra - el, His name is great, His
 great, His name is great, His name is great in Is - ra - el, His name is great, His

To be sung at the close.

is great, His name is great in Is - ra - el. A - men, A - men.
 is great, His name is great in Is - ra - el. A - men, A - men.
 name is great, His name is great in Is - ra - el. A - men, A - men.
 name is great, His name is great in Is - ra - el. A - men, A - men.

2d Treble. At Sa - lem is his a - bode, His

Alto. At Sa - lem is his a - bode, His

Tenor. At Sa - lem is his a - bode, And his dwelling in Zion, His

Base. At Sa - lem is his a - bode, And his dwelling in Zi - on, His

At Sa - lem is his a - bode, And his dwelling in Zion, His

PIA.

dwelling in Zion, At Salem is his a - bode, and his dwelling in

dwelling in Zion, At Salem is his a - bode, and his dwelling in

dwelling in Zion, At Sa - lem is his a - bode, and his dwelling in

dwelling in Zion, is his a - bode, is his a - bode, and his dwelling in

dwelling in Zion, At Sa - lem is his a - bode,

Zi - on, At Salem, At Salem is his a - - bode, And his dwell - - - - - ing, his

Zi - on, At Salem, At Salem is his a - - bode, his dwelling, his dwelling, his

his dwelling,

Zi - on At Salem, At Salem is his a - - bode, his dwelling, his dwelling, his

his dwelling,

dwelling in Zi - on, his dwelling, his dwelling, his dwelling in Zi - on. D.C.

dwelling in Zi - on, his dwelling, his dwelling, his dwelling in Zi - on. D.C.

his dwell - - - - - ing, his dwelling in Zi - on. D.C.

dwelling in Zi - on, his dwelling, his dwelling in Zi - on. D.C.

his dwelling, his dwelling in Zi - on. D.C.

D.C.

D.C.

Repeat the Chorus "*In Judah is God known*," and conclude with "*Amen*."

Second Treble. ADAGIO. SOLO. PIA.

O how beauti - ful thy garments O Zi - on, Put on thy strength, thy strength, O Je - ru - sa - lem.

PIA.

First Treble. SOLO. PIA.

O how beauti - ful thy garments O Zi - on, Put on thy strength, thy strength O Je - ru - sa - lem.

Second Treble. SOLO. PIA.

O how beauti - ful thy garments O Zi - on, Put on thy strength, thy strength O Je - ru - sa - lem.

First Treble. SOLO. PIA.

For now he decketh thee in richest ap - pa - rel, So shalt thou shine O daughter of Zi - on.

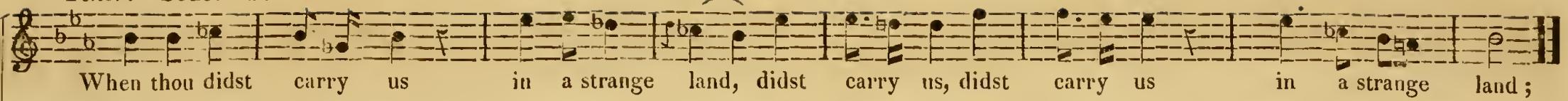
Second Treble. SOLO. PIA.

For now he decketh thee in richest ap - pa - rel, So shalt thou shine O daughter of Zi - on.

Third Treble, or Alto. SOLO. PIA.

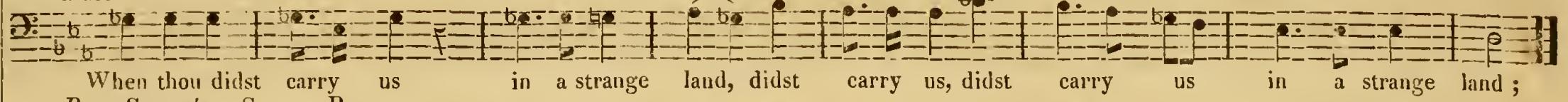
For now he decketh thee in richest ap - pa - rel, So shalt thou shine O daughter of Zi - on.

Tenor. SOLO. P.



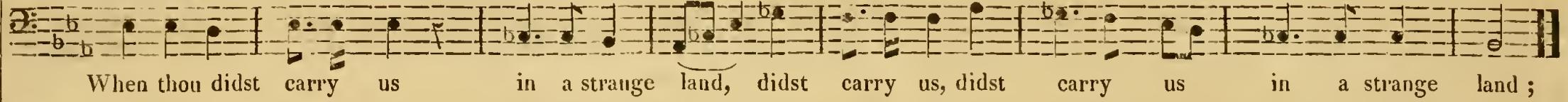
When thou didst carry us in a strange land, didst carry us, didst carry us in a strange land;

Base Primo SOLO. P.



When thou didst carry us in a strange land, didst carry us, didst carry us in a strange land;

Base Secundo. SOLO. P.

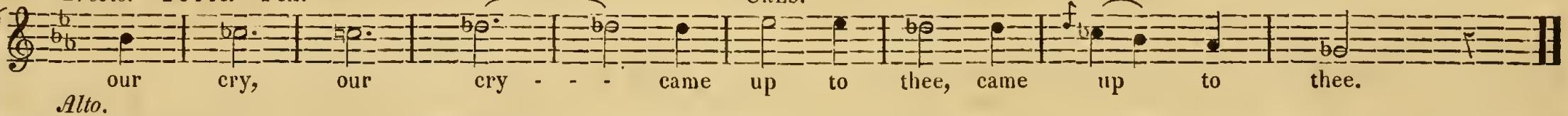


When thou didst carry us in a strange land, didst carry us, didst carry us in a strange land;

Treble. TUTTI. PIA. *

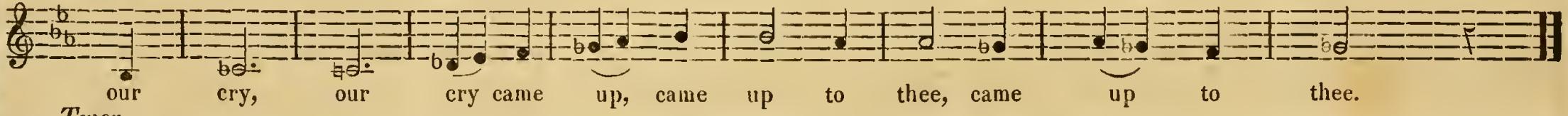
CRES.

PIA.



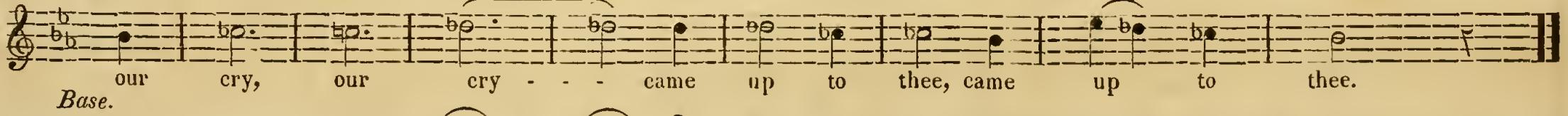
our cry, our cry - - - came up to thee, came up to thee. CRES. PIA.

Alto.



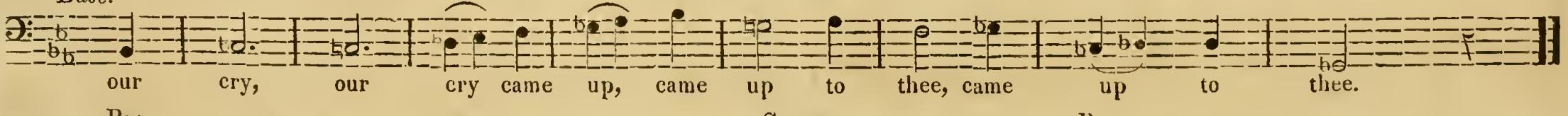
our cry, our cry came up, came up to thee, came up to thee.

Tenor.



our cry, our cry - - - came up to thee, came up to thee.

Base.

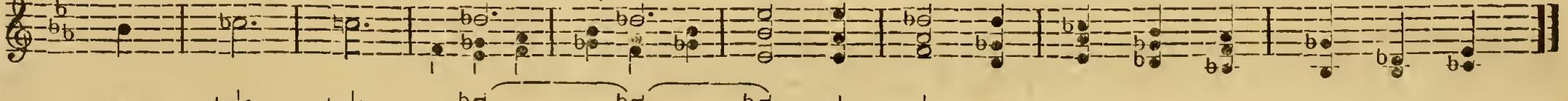


our cry, our cry came up, came up to thee, came up to thee.

PIA.

CRES.

PIA.



our cry, our cry - - - came up, came up to thee, came up to thee. CRES. PIA.

* If the accompt. to this strain be performed on stringed instruments, let the notes be struck in quavers; six in a measure.

Treble. TUTTI. PIA.

O how beautiful thy garments, O

Alto.

Tenor. SOLO. PIA.

Lord, in mer - ey thou didst not leave us in a strange land.

O how beautiful thy garments, O

Base Prima. SOLO. PIA.

Lord, in mer - ey thou didst not leave us in a strange land.

O how beautiful thy garments, O

Base Secundo. SOLO. PIA.

Lord, in mer - ey thou didst not leave us in a strange land.

O how beautiful thy garments, O

Tenor.

Base.

CRFS.

DIM.

P.P.

Zi - on, Put on thy strength, thy strength, O Je - ru - sa - lem, O Je - ru - sa - lem, O Je - ru - sa - lem.

Zi - on, Put on thy strength, thy strength, O Je - ru - sa - lem, O Je - ru - sa - lem, O Je - ru - sa - lem.

Zi - on, Put on thy strength, thy strength, O Je - ru - sa - lem, O Je - ru - sa - lem, O Je - ru - sa - lem.

Zi - on, Put on thy strength, thy strength, O Je - ru - sa - lem, O Je - ru - sa - lem, O Je - ru - sa - lem.

ANTHEM. "Awake up my glory."

Broderip.

15

DUET. MODERATO.

Treble.

Base.

A - wake up my glo - ry, A - wake up my glo - ry, A-

PIA. FOR.

wake, A - wake - - - - A - wake lute and harp, A - wake up my glo - ry, A - wake up my glory, A-

A - wake up my glo - ry, A - wake, A -

PIA. CRES.

wake, A - wake - - - - A - wake lute and harp; I my - self will a - wake, will a - wake, a - wake right

PIA. CRES.

wake - - - - A - wake, A - wake lute and harp; I my - self will a - wake, will a - wake right

ear-ly; I my - self will a - wake, will a - wake - - - - right ear - - - - ly.
 ear-ly; I my-self will a - wake, will a - wake - - - - will a - wake right ear - - - ly.

CHORUS. FOR.
Treble.

A-wake up my glo - ry, A-wake up my glo - ry, A - wake, A-wake, A - wake lute and harp; I myself will a - - - - -
Alto. DIM. CRES.
 A - wake up my glo - ry, A - wake, A - wake, A - wake, A - wake lute and harp; I my - self will a - - - - -
Tenor. DIM. CRES.
 A - wake up my glo - ry, A - wake, A - wake, A - wake, A - wake lute and harp; I my - self will a-wake, will a - - - - -
Base. DIM.
 A - wake up my glo - ry, A - wake, A - wake, A - wake, A - wake lute and harp;

FOR.

wake will a - wake right ear - ly;

I my - self will a - wake, I my-self will a-wake—will a-wake right ear - ly.

FOR.

self will a - wake right ear - ly; will a - wake,

I my-self will a-wake—will a-wake right ear - ly.

FOR.

wake, a - wake right

ear - - - ly,

I my-self will a-wake, will a-wake—will a-wake right ear - ly.

CRES.

FOR.

I my-self will a-wake, I my - self will a-wake, will a-wake—will a-wake right ear - ly.

DUET. ANDANTE MOD.

Treble.



I will give thanks un - to Thee, un - to Thee, O Lord, a - mong the peo - ple, and I will sing, and I will

Base.



I will give thanks un - to Thee, O Lord, a - mong the peo-ple, and I will sing, and



sing un - to Thee a - mong the na - tions, I will give thanks - - - un - to Thee, un - to Thee, O Lord, a -
 sing un - to Thee a - mong the na - tions, I will give thanks un - to Thee, un - to Thee, O Lord, a -
 mong the peo - ple; and I will sing un - to Thee, O Lord, will sing unto Thee, unto Thee, O Lord, among the
 mong the peo - ple; and I will sing unto Thee, O Lord, unto Thee, O Lord, among the
 na - tions; and I will sing, and I will sing unto Thee, unto Thee, O Lord, a - mong the na - tions. D. C. :s:
 na - tions; and I will sing, and I will sing unto Thee, O Lord, among the na - tions. D. C. :s:
 D. C. :s:

HYMN. "Saints and Angels join'd in concert." E. W. Wolf. 19

LARGO E PIANO.

Sym. CRES. PIA.

FOR. PIA. CRES. PIA. CRES. PIA.

Treble. CRES.

Alto. CRES.

Tenor. CRES.

Base. CRES.

PIA. CRES. PIA. DOL.

While the bliss - ful seats of heav - en, Sweet - ly ec - ho with his

PIA. CRES. PIA. DOL.

While the bliss - ful, bliss - ful seats of heav - en, Sweet - ly ec - ho with his

PIA. CRES. PIA. DOL.

While the bliss - ful, bliss - ful, bliss - ful seats of heav - en,

PIA. CRES. PIA. DOL.

While the bliss - ful, bliss - ful seats, the bliss - ful seats of heav - en,

CRES. PIA. CRES.

Name, Sweetly ec - ho with his Name. While the bliss - ful seats of heav - en,

CRES. PIA. CRES.

Name, Sweetly, ec - ho with his Name. While the bliss - ful, bliss - ful seats of heav - en,

CRES. PIA. CRES.

Sweetly ec - ho with his Name. While the bliss - ful seats, the bliss - ful seats of heav - en,

CRES. PIA. CRES.

Sweetly ec - ho with his Name While the bliss - ful, bliss - ful seats, the bliss - ful seats of heav - en,

CRES.

Sweet - ly ec - ho with his Name.
CRES.

Sweet - ly ec - ho with his Name.

PIA.

CRES.

Sweet - ly ec - ho with his Name, Sweetly ec - ho with his Name.

PIA.

CRES.

Sweet - ly ec - ho with his Name, Sweetly ec - ho with his Name.

PIA.

CRES.

PIA.

SYM.

sf.

PIA.

CRES.

Saints and An - gels, join'd in con - cert, Sing the

PIA.

Saints and An - gels, join'd in con - cert,

PIA.

Saints and An - gels, join'd in con - cert,

PIA.

Saints and An - gels, join'd in con - cert,

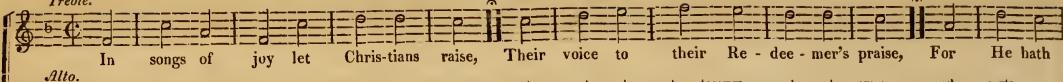
CRES.

prai - - - - - ses Sing the prai - ses of the Lamb, While the
 Sing the prai - ses of the Lamb Sing the prai - ses of the Lamb,
 Sing the prai - - - - - ses,
 Sing the prai - ses of the Lamb,
 FOR. PIA. FOR. PIA.
 CRES. CRES.
 bliss - ful, bliss - ful seats, the bliss - ful seats of heav-en, Sweet - ly
 PIA. CRES. PIA. CRES.
 While the bliss - ful seats, the bliss - ful seats of heav-en, Sweet - ly ec - ho with his Name, Sweet - ly
 PIA. CRES. PIA. CRES.
 While the bliss - ful, bliss - ful seats of heav-en, Sweet - ly ec - ho with his Name, Sweet - ly
 PIA. CRES. PIA. CRES.
 While the bliss - ful seats of heav-en, Sweet - ly
 CRES. PIA. CRES.

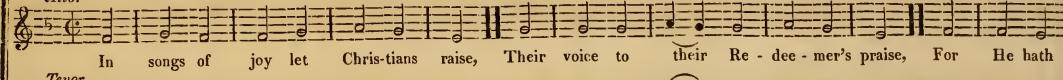
ec - ho with his Name. PIA. CRES. While the bliss - ful, bliss - ful seats of heav - en,
 ec - ho with his Name, While the bliss - ful seats, the bliss - ful seats of heav-en, Sweet-ly ec - ho
 ec - ho with his Name, While the bliss - ful, bliss - ful seats, the bliss - ful seats of heav-en, Sweet-ly ec - ho
 ec - ho with his Name, While the bliss - ful seats of heav-en, CRES. PIA.
 CRES. PIA.
 FOR. Sweet-ly ec - ho with his Name— his sav - ing Name.
 FOR. with his Name, Sweetly echo with his Name— his sav - ing Name.
 FOR. with his Name, Sweetly echo with his Name— his sav - ing Name.
 FOR. Sweet-ly ec - ho with his Name— his sav - ing Name.
 FOR. PIA. FOR. PIA. CRES. PIA. CRES. PIA.

CHORALE. "*In songs of joy.*" An ancient Lutheran Melody.

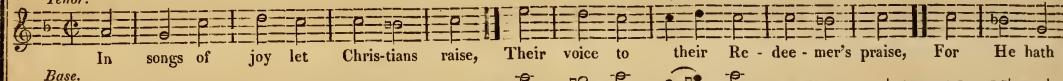
Treble.



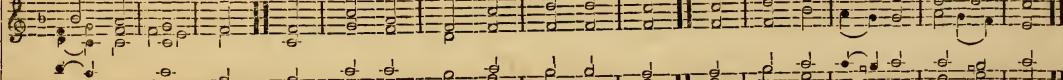
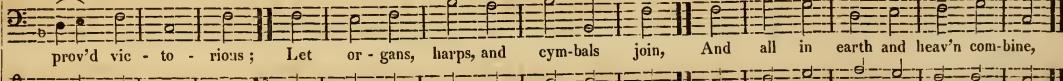
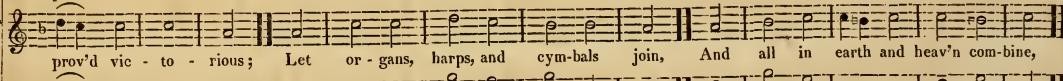
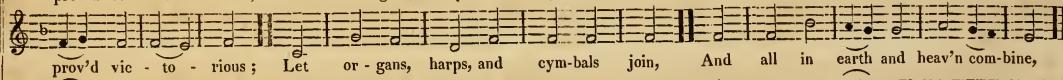
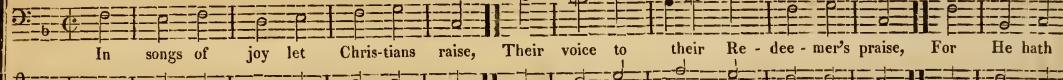
Alto.



Tenor.



Base.



To swell th'e - ter - nal cho - rus. A - men! A - men! To the Sav - iour

To swell th'e - ter - nal cho - rus. A - men! A - men! To the Sav - iour

To swell th'e - ter - nal cho - rus. A - men! A - men! To the Sav - iour

To swell th'e - ter - nal cho - rus. A - men! A - men! To the Sav - iour

To swell th'e - ter - nal cho - rus. A - men! A - men! To the Sav - iour

To swell th'e - ter - nal cho - rus. A - men! A - men! To the Sav - iour

be for - ev - er, for sal - va - tion, Glo - ry, thanks, and ad - o - ra - tion!

be for - ev - er, for sal - va - tion, Glo - ry, thanks, and ad - o - ra - tion!

be for - ev - er, for sal - va - tion, Glo - ry, thanks, and ad - o - ra - tion!

be for - ev - er, for sal - va - tion, Glo - ry, thanks, and ad - o - ra - tion!

SEMI CHORUS. ANDANTE. PIA.

Treble.

Alto.

Tenor.

Base.

SYM.

CRES.

PIA.

When I sur - vey the wond'rous cross, On which the Prince of glo - ry died,

CRES.

PIA.

When I sur - vey the wond'rous cross, On which the Prince of glo - ry died,

CRES.

PIA.

When I sur - vey the wond'rous cross, On which the Prince of glo - ry died,

CRES.

PIA.

When I sur - vey the wond'rous cross, On which the Prince of glo - ry died,

CRES.

PIA.

SYM.

My rich - est gain I count but loss, And pour con - tempt on all my

My rich - est gain I count but loss, And pour con - tempt on all my

My rich - est gain I count but loss,

My rich - est gain I count but loss,

My rich - est gain I count but loss,

CRES.

pride, And pour con - tempt on all my pride.

CRES.

pride, And pour con - tempt on all my pride.

CRES.

And pour con - tempt on all my pride.

CRES.

And pour con - tempt on all my pride.

CRES. SYM.

FOR.

For - bid it, Lord, that I should boast, Save in the cross of Christ, my God :
 FOR.

For - bid it, Lord, that I should boast, Save in the cross of Christ, my God :
 FOR.

For - bid it, Lord, that I should boast, Save in the cross of Christ, my God :
 FOR.

For - bid it, Lord, that I should boast, Save in the cross of Christ, my God :
 FOR.

For - bid it, Lord, that I should boast, Save in the cross of Christ, my God :
 FOR.

FOR.

All the vain things that charm me most, I sac - ri fice them to his blood—
 PIA.

All the vain things that charm me most, I sac - ri fice them to his blood—
 PIA.

All the vain things that charm me most, I sacrifice them to his blood—
 PIA.

All the vain things that charm me most, I sacrifice them to his blood—
 PIA.

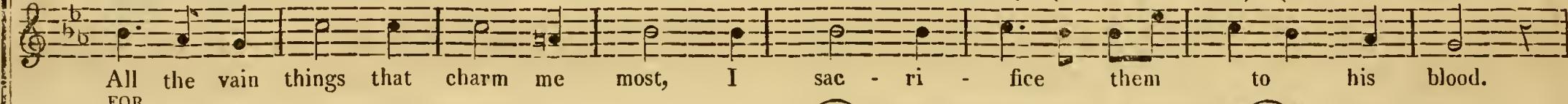
FOR.



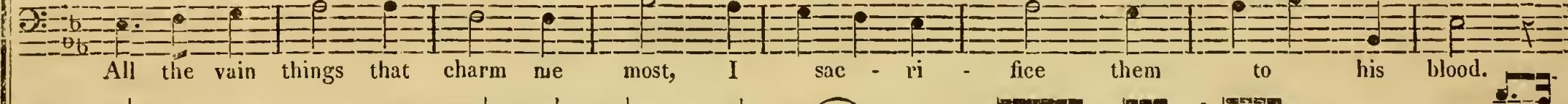
FOR.



FOR.



FOR.



FOR.

SYM.

TRIO. LARGO. PIA.*

First Treble.

See, from his head, his hands, his feet,

Second Treble.

See, from his head, his hands, his feet,

Base.

See, from his head, his hands, his feet,

DOL. P. P.

Sor - row and love flow min - gled down; Did e'er such love and sor - row
 DOL. P. P.

Sor - row and love flow min - gled down; Did e'er such love and sor - row
 DOL. P. P.

Sor - row and love flow min - gled down; Did e'er such love and sor - row

DOL. P. P.

CRES. CRES. CRES. CRES.

meet, Or thorns com - pose so rich a crown! Did e'er such love and sor - row meet, Or
 PIA. PIA. PIA. PIA.

meet, Or thorns com - pose so rich a crown! Did e'er such love and sor - row meet, Or
 PIA. PIA. PIA. PIA.

meet, so rich a crown! Did e'er such love and sor - row meet, Or
 PIA. PIA. PIA. PIA.

thorns com - pose so rich a crown !

thorns com - pose so rich a crown !

thorns com - pose so rich a crown !

CHORUS. ALLEGRO. FOR.

Bradbury.

Were the whole realm of na - ture mine, That were an off' - ring far too small; Love so a - mazing

Were the whole realm of na - ture mine, That were an off' - ring far too small; Love so a - mazing

Were the whole realm of na - ture mine, That were an off' - ring far too small; Love so a - mazing

Were the whole realm of na - ture mine, That were an off' - ring far too small; Love so a - mazing

DUET.

so di - vine, De - mands my soul, my life, my all— Love so a - maz - ing so di-
 so di - vine, De - mands my soul, my life, my all— Love so a - maz - ing so di-
 so di - vine, De - mands my soul, my life, my all—
 so di - vine, De - mands my soul, my life, my all—

CHORUS. For.

ADAGIO.

vine, De - mands my soul, my life, my all— De-mands my soul, my life, my all.
 ADAGIO.
 vine, De - mands my soul, my life, my all— De-mands my soul, my life, my all.
 ADAGIO.
 De - mands my soul, my life, my all— De-mands my soul, my life, my all.
 ADAGIO.
 De - mands my soul, my life, my all— De-mands my soul, my life, my all.
 ADAGIO.

ANDANTE.
Treble.

ANTHEM. "God be merciful unto us and bless us."

33

God be merciful unto us and bless us, and show us the light . . .

God be merciful unto us and bless us, and show us the

God be merciful unto us and bless us, and shew us t:ie

God be merciful unto us and bless us, and show us the

of his coun - te - nance, and be mer - - - ci - ful - - be mer - - ci - ful - - un - to us.

light of, his coun - te - nance, and be mer - ci - ful - - be mer - - ci - ful - - un - to us.

light of his coun - te - nance, and be mer - ci - ful - - be mer - - ci - ful - - un - to us.

light of his coun - te - nance, and be mer - ci - ful - - be mer - - ci - ful un - to us.

That thy way may be known up - on earth, thy sa - ving health a - mong all na-tions.

That thy way may be known up - on earth, thy sa - ving health a - mong all na-tions.

That thy way may be known up - on earth, thy sa - ving health a - mong all na-tions.

That thy way may be known up - on earth, thy sa - ving health a - mong all na-tions.

FOR.

Let the peo - ple praise thee, O God ; Yea, let all the peo - ple praise thee.

Let the peo - ple praise thee, O God ; Yea, let all the peo - ple praise thee.

Let the peo - ple praise thee, O God ; Yea, let all the peo - ple praise thee.

Let the peo - ple praise thee, O God ; Yea, let all the peo - ple praise thee.

A musical score for a four-part choir. The score consists of four staves, each with a different vocal range: soprano (highest), alto, tenor, and bass (lowest). The music is in common time, with a key signature of one flat. The lyrics are repeated four times, each time starting with a different staff. The lyrics are: "O let the na-tions re-joice and be glad; for thou shalt judge the peo-ple right-eous-ly and gov-ern the na-tions up-". The music features various note values including eighth and sixteenth notes, and rests. The bass staff includes dynamic markings like "p" (piano) and "f" (forte). The alto staff has a unique note head style where the stems extend to the left. The tenor staff uses a soprano C-clef. The soprano staff uses a soprano F-clef.

A musical score for a four-part choir. The score consists of four staves, each with a treble clef, a key signature of one flat, and a common time signature. The music is divided into four sections, each starting with a dynamic of 'p' (piano). The lyrics 'on - - earth, Let the peo-ple praise thee, O God ; Yea, let all the peo-ple praise thee.' are repeated in each section. The music features various note values including eighth and sixteenth notes, and rests. The vocal parts are likely soprano, alto, tenor, and bass, though no specific part names are written above the staves. The score is presented on a light-colored background with black musical notation.

SOLO. DOLCE.

Then shall the earth bring forth her in-crease, and God, ev'n our own God, shall give us his blessing.

SOLO. DOLCE.

Then shall the earth bring forth her in-crease, and God, ev'n our own God, shall give us his blessing.

TUTTI.

God shall bless us; and all the ends of the world shall fear - - - him. A - men. A - men.

God shall bless us; and all the ends of the world shall fear - - - him. A - men. A - men.

God shall bless us; and all the ends of the world shall fear - - - him. A - men. A - men.

God shall bless us; and all the ends of the world shall fear - - - him. A - men. A - men.

DUET. "Author of Good! to Thee we turn."

37

LARGHETTO SOSTENUTO. PIA.

LARGHETTO SOSTENUTO. PIA.

Au - thor of good ! to thee we turn ; to thee we turn ; Thine
 Au - thor of good ! to thee we turn ; to thee we turn ; Thine
 ev - er wake - ful eye A - lone can all our wants dis - cern, Thy hand a - lone sup - ply.
 ev - er wake - ful eye A - lone can all our wants dis - cern, Thy hand a - lone sup - ply.

O ! let thy love with - in us dwell, Thy fear our foot-steps guide ; That love shall vain - er

O ! let thy love with - in us dwell, Thy fear our foot-steps guide ; That love shall vain - er

loves ex - pel, That - - fear, all fears be - side.

loves ex - pel, That fear, all fears be - side.

DOLCE. DIM.

And O ! by er - ror's force sub - du'd, Since oft with stub - born will, We

And O ! by er - ror's force sub - du'd, Since oft with stub - born will, We

blind - ly shun the la - tent good, And grasp the spe-cious ill : Not what we wish, but

blind - ly shun the la - tent good, And grasp the spe-cious ill : Not what we wish, but

what we want, Let mer-cy still sup - ply : The good, we ask not, Fa - ther! grant, The

what we want, Let mer-cy still sup - ply : The good, we ask not, Fa - ther! grant, The

ill, we ask, de - ny.

ill, we ask, de - ny.

DOLCE. DIM.

ANTHEM. "The heav'n's declare the glory of God."

Base Solo. MODERATO.

Base Solo. MODERATO.

SYM. FOR. PIA. FOR.

The heav'n's de - clare the glo - ry of God: and the fir - ma-ment show - eth his han - dy work.

PIA. PIA.

FOR.

The heav'n's de - clare the glo - ry of God: and the fir-ma-ment show - eth his han - dy work.

PIA.

FOR.

PIA.

CHORUS. FOR.

Treble.



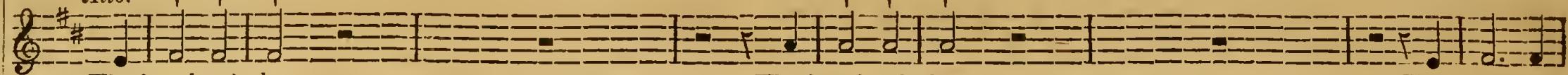
First and Second Treble

The heav'ns declare

The heav'ns declare

The heav'ns de-

Alto.



The heav'ns declare

The heav'ns declare

The heav'ns de-

Tenor.



The heav'ns declare

The heav'ns declare

The heav'ns de-

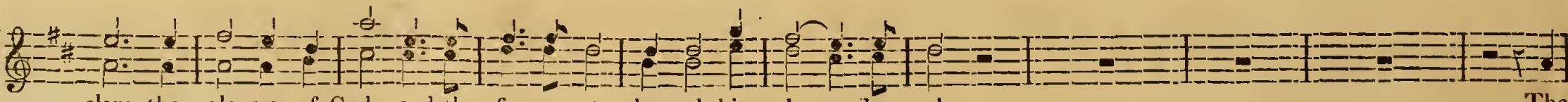
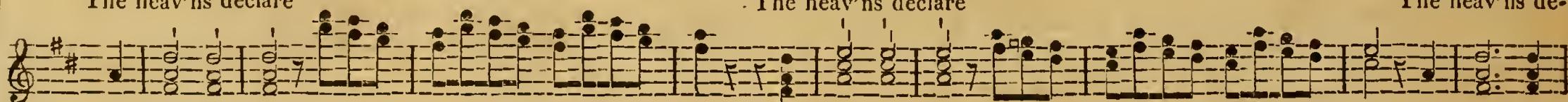
Base.



The heav'ns declare

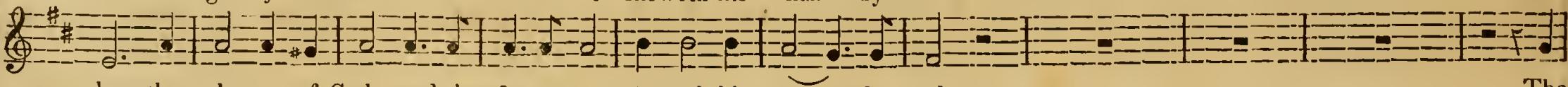
The heav'ns declare

The heav'ns de-



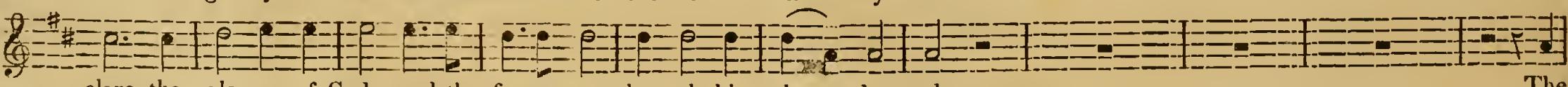
clare the glo-ry of God : and the firmament showeth his han - dy work.

The



clare the glo-ry of God : and the firmament showeth his han - dy work.

The



clare the glo-ry of God : and the firmament showeth his han - dy work.

The

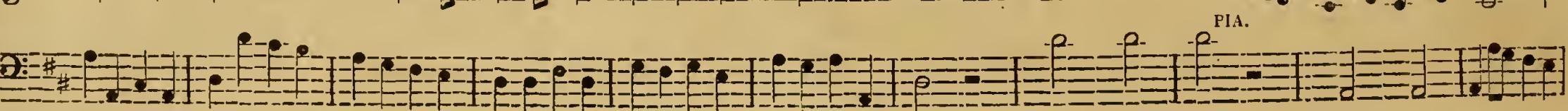


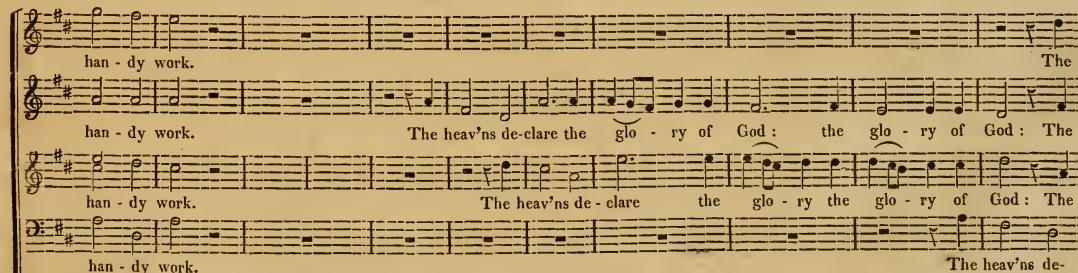
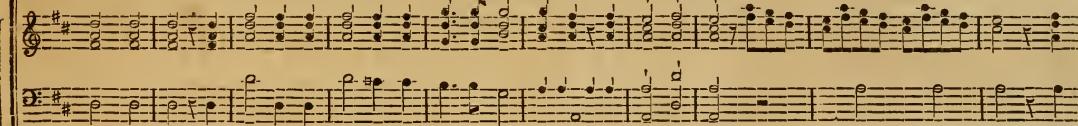
clare the glo-ry of God : and the firmament showeth his han - dy work.

The



PIA.





For.

heav'n's de - clare the glo - - - - ry of God: and the firmament showeth his handy work—and the firmament showeth his
FOR.

heav'n's de - clare the glo - ry the glo - ry of God: and the firmament showeth his handy work—and the firmament showeth his
FOR.

heav'n's de - clare the glo - ry the glo - ry of God: and the firmament showeth his handy work—and the firmament showeth his
FOR.

clare the glo - ry the glo - - - - ry of God: and the firmament showeth his handy work—and the firmament showeth his
T. S.

han - dy work— his han - dy work— his han - - - dy work.

han - dy work— his han - dy work— his han - - - dy work.

han - dy work— his han - dy work— his han - - - dy work.

han - dy work— his han - dy work— his han - - - dy work.

han - dy work— his han - dy work— his han - - - dy work.

SENTENCE. "The Lord is in his Holy Temple."

Treble. MAESTOSO.

fz.

The Lord is in his ho - ly Tem - ple ; The Lord is in his ho - ly Temple ;

Alto. fz.

The Lord is in his ho - ly Tem - ple ; The Lord is in his ho - ly Temple ;

Tenor. fz.

The Lord is in his ho - ly Tem - ple ; The Lord is in his ho - ly Temple ;

Base. fz.

The Lord is in his ho - ly Tem - ple ; The Lord is in his ho - ly Temple ;

DUET. First and Second Treble.

TUTTI.

DUET. Alto and Tenor.

Let all the earth let all the earth keep silence keep silence keep silence be - fore him.

keep silence before him—let all the earth let all the

keep silence before him—let all the earth let all the

keep silence before him—

TUTTI.

Let all the earth keep si - lence be - fore - - - him.

earth keep silence keep silence let all the earth keep silence keep silence be - fore - - him.

earth keep silence keep silence let all the earth keep silence keep silence be - fore - - him.

let all the earth keep silence be - fore - - - him.

T. S.

SENTENCE. "I heard a voice from heav'n."

Treble. MODERATO.

From the Burial Service of Dr. Boyce.

Alto. I heard a voice from heav'n say - ing un - to me, Write, from

Tenor. I heard a voice - - from heav'n say - ing un - - - to me, Write, from

Base. I heard a voice from heav'n say-ing un - to me, Write, from

I heard a voice from heav'n say - ing un - to me, Write, from

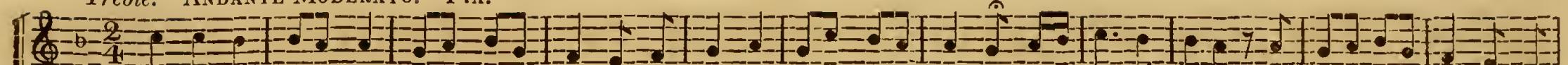
henceforth Blessed are the dead which die in the Lord; ev'n so saith the Spir - it; for they
 henceforth Bles - sed are the dead which die in the Lord; ev'n so saith the Spirit;
 henceforth Blessed are the dead which die in the Lord; ev'n so saith the
 henceforth Blessed are the dead which die in the Lord; ev'n so

rest from their la - bors from their la - bors they rest - from - their la - bors.
 for they rest from their la - bors - they rest - from their la - bors.
 Spir - it; for they rest from their la - bors they rest from their la - bors.
 saith the Spirit; saith the Spir - it; for they rest they rest from their la - bors.

HYMN. "When I can read my title clear."

Thos. Hastings.* 47

Treble. ANDANTE MODERATO. PIA.



When I can read my ti - tle clear, To mansions in the skies, I bid fare - well to ev' - ry fear, And

Alto.



When I can read my ti - tle clear, To mansions in the skies, I bid fare - well to ev' - ry fear,

Tenor.



When I can read my ti - tle clear, To mansions in the skies, to ev' - ry fear, And

Base.



When I can read my ti - tle clear, To mansions in the skies, I bid fare - well to ev' - ry fear, And



PIA.

CRES.

4

wipe my weeping eyes—And wipe my weeping eyes. I bid farewell to ev'ry fear, And wipe my weeping eyes.

PIA.

CRES.

my weeping eyes—And wipe my weeping eyes. I bid farewell to ev'ry fear, And wipe my weeping eyes.

PIA.

CRES.

wipe my weeping eyes—And wipe my weeping eyes. I bid farewell to ev'ry fear, And wipe my weeping eyes.

PIA.

CRES.

wipe my weeping eyes—And wipe my weeping eyes. I bid farewell to ev'ry fear, And wipe my weeping eyes.

PIA.

CRES.

FOR. 

Let cares like a wild del - uge come, And storms of sor - row fall; May I but
PIA.

FOR. 

Let cares like a wild del - uge come, And storms of sor - row fall; May I but
PIA.

FOR. 

Let cares like a wild del - uge come, And storms of sor - row fall; May I but
PIA.

FOR. 

Let cares like a wild del - uge come, And storms of sorrow fall; May I but
PIA.

FOR. 

FOR.

FOR. 

safely reach my home, May I but safe - ly reach my home, My God, my heav'n, my all :
FOR.

FOR. 

safely reach my home, May I but safe - ly reach my home, My God, my heav'n, my all :
FOR.

FOR. 

safely reach my home, May I but safe - ly reach my home, My God, my heav'n, my all :
FOR.

FOR. 

safely reach my home, May I but safe - ly reach my home, My God, my heav'n, my all :
FOR.

There shall I bathe my wea - ry soul In seas of heav'n - ly rest; And

There shall I bathe my wea - ry soul In seas of heav'n - ly rest; And

There shall I bathe my wea - ry soul In seas of heav'n - ly rest; And

There shall I bathe my wea - ry soul In seas of heav'n - ly rest; And

There shall I bathe my wea - ry soul In seas of heav'n - ly rest; And

ADAGIO.

not a wave of trouble roll, A - cross my peace-ful breast— A - cross my peace-ful breast.

not a wave of trouble roll, A - cross my peace-ful breast— A - cross my peace-ful breast.

not a wave of trouble roll, A - cross my peace-ful breast— A - cross my peace-ful breast.

not a wave of trouble roll, A - cross my peace-ful breast— A - cross my peace-ful breast.

ADAGIO.

MISSIONARY HYMN. "From Greenland's icy mountains."

Treble. MODERATO.

1. From Greenland's icy mountains, From India's coral strand; Where Afric's sunny fountains Roll down their golden sand;

2. What tho' the spicy breezes Blow soft o'er Ceylon's isle; Tho' ev'ry prospect pleases, And only man is vile;

Tenor.

3. Shall we, whose souls are lighted By wisdom from on high, Shall we to men be - nighted, The lamp of life de - ny?

Base.

4. WAFT, WAFT, ye winds, his story; And you, ye waters, *roll*, Till like a sea of glo - ry, It spreads from pole to pole;

1. From many an ancient river, From many a pal - my plain, They call us to de - liv - er—Their land from error's chain.

2. In vain with lavish kindness The gifts of God are strown; The heathen in his *blindness* Bows down to *wood* and *stone*.

3. SALVATION! O SALVATION! The joyful sound pro - claim, Till earth's remotest nation, Has learnt Messiah's name.

4. Till o'er our ransom'd nature, The Lamb for sinners slain, Re - deem-er, King, Cre - a - tor, Re - turns in bliss to reign.

RECITATIVE. "All we like sheep have gone astray."

51

Music for the Recitative. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The vocal line is in bass clef, and the piano accompaniment is in bass clef. The lyrics are: "All we like sheep have gone a - stray, we have departed from the Lord."

CHORUS. "O return unto him." (From a Mass.)

Mozart.

Treble. ALLEGRETTO MODERATO.

Music for the Chorus. The score consists of four staves: Treble, Alto, Tenor, and Bass. The vocal parts are in common time (C) and the piano accompaniment is in common time (C). The lyrics are: "O re - turn un - to him, For the Lord will hear thy" (repeated for each voice part).

PIA.

Music for the Chorus. The score consists of four staves: Treble, Alto, Tenor, and Bass. The vocal parts are in common time (C) and the piano accompaniment is in common time (C). The lyrics are: "O re - turn un - to him, in his mer - cy he will hear thee" (repeated for each voice part).

FOR.

Music score for the first section of the hymn. The score consists of four staves, each with a treble clef and a key signature of one flat. The lyrics are repeated four times: "O re - turn un - to the Lord, O re - turn un - to the Lord." The music features eighth-note patterns and rests. The first two staves end with a repeat sign and the word "Sv. . .". The third and fourth staves end with a repeat sign and the word "Sv. . .".

PIA.

Music score for the piano accompaniment. The score consists of four staves, each with a treble clef and a key signature of one flat. The lyrics "The Lord is mer - ci - ful," are repeated four times. The piano part includes eighth-note patterns and rests. The first two staves end with a repeat sign and the word "FOR." The third and fourth staves end with a repeat sign and the word "FOR."

and he will hear thy com - plaint, O re - turn un - to him,
 and he will hear thy com - plaint, O re - turn re - turn un - to him,
 and he will hear thy com - plaint, O re - turn re - turn un - to him,
 and he will hear thy com - plaint, O re - turn re - turn un - to him,
 PIA.

For the Lord will hear thy voice,
 For the Lord will hear thy voice, In his mer - cy he will hear thee,
 For the Lord will hear thy voice, In his mer - cy he will hear thee,
 For the Lord will hear thy voice, In his mer - cy he will hear thee,

A musical score for a four-part choir. The top three staves are in treble clef and the bottom staff is in bass clef. The music is in common time. The lyrics 'turn un - to the Lord, re - turn un - to the Lord' are repeated five times across the staves. The vocal parts are: Treble 1 (Soprano), Treble 2 (Alto), Treble 3 (Tenor), and Bass (Bass). The music consists of eighth and sixteenth note patterns.

56 QUARTETTE, or SEMI CHORUS. "The Lord will comfort Zion."

Treble. ANDANTE. PIA.

The Lord will comfort Zi - on he will comfort her waste

Alto.

The Lord will comfort Zi - on he will comfort her waste

Tenor. VERY SOFT.

The Lord will comfort Zi - on he will comfort her waste

Base.

P. P.

places and make her like E-den, like the gar-den of the Lord.

Joy and gladness joy and

places and make her like E-den, like the gar-den of the Lord.

Joy and gladness joy and

places and make her like E-den, like the gar-den of the Lord.

Joy and gladness joy and

and make her like E-den, like the gar-den of the Lord.

gladness shall be found there - in, Thanks - giv - ing and the voice of mel - o - dy, Thanks - giv - ing
 gladness shall be found there - in, Thanks - giv - ing and the voice of mel - o - dy, Thanks - giv - ing
 gladness shall be found there - in, Thanks - giv - ing and the voice of mel - o - dy, Thanks - giv - ing
 Thanks - giv - ing and the voice of mel - o - dy, Thanks - giv - ing

and the voice of mel - o - dy, the voice of mel - o - dy - - voice of mel - o - dy.
 and the voice of mel - o - dy, the voice of mel - o - dy voice of mel - o - dy.
 and the voice of mel - o - dy, the voice of mel - o - dy voice of mel - o - dy.
 and the voice of mel - o - dy, the voice of mel - o - dy voice of mel - o - dy.

15

MOTETT. "Teach me, O Lord, the way of thy statutes."

Treble, or Tenor Solo. ANDANTE.

Teach me, O Lord, the way of thy statutes, the way of thy statutes,
Make me to walk in the way of thy commandments, for ever more.

DUET.

Teach me, O Lord, the way of thy statutes, the way of thy statutes,
Teach me. O Lord, the way of thy statutes, the way of thy statutes,
Make me to walk in the way of thy commandments, for ever more.

AD AGIO.

Make me to walk in the way of thy commandments, for ever more.
Make me to walk in the way of thy commandments, for ever more.

CHORUS.

Teach me, O Lord, the way of thy statutes the way of thy statutes, Teach me thy statutes;
 Teach me, O Lord, the way of thy statutes, Teach me, O Lord, the way of thy statutes;
 Teach me, O Lord, the way of thy statutes, the way of thy statutes, thy statutes;
 Teach me, O Lord, the way of thy statutes, Teach me, O Lord, the way of thy statutes;

TUTTI.

TUTTI.

in the way of thy commandments, in the way of thy commandments, the way of thy commandments,
 in the way of thy commandments, the way of thy commandments, the way of thy commandments,
 SOLO. in the way of thy commandments, SOLO. in the way of thy commandments, the way of thy commandments,
 Make me to walk in the way of thy commandments, Make me to walk in the way of thy commandments, the way of thy commandments,
 in the way of thy commandments, in the way of thy commandments, the way of thy commandments,

PIA. CRES. PIA. FOR.
 for - ev - er - more,
 PIA. CRES. PIA. FOR.
 make me to walk in the way in-the way of thy commandments—make me to walk in the way in the
 PIA. CRES. PIA. FOR.
 for - ev - er - more,
 PIA. CRES. PIA. FOR.
 for - ev - er - more,
 PIA. CRES. PIA. FOR.
 ev - er - more, for - ev - er - more, for - ev - er - more, for - ev - er - more.
 DIM. CRES. DIM.
 way of thy commandments, ev - er - more, for - ev - er - more, for - ev - er - more, for - ev - er - more.
 DIM. CRES. DIM.
 ev - er - more, for - ev - er - more, for - ev - er - more, for - ev - er - more.
 DIM. CRES. DIM.
 ev - er - more, for - ev - er - more, for - ev - er - more.
 CRES. DIM.

CHORAL HARMONY.

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